

KERAMIC STUDIO

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SYRACUSE, NEW YORK

August 1905



THE summer days are upon us and the editor is wondering if the KERAMIC STUDIO has made a mistake to set any problems for competition for the vacation months. The work has certainly fallen off these last two months and if the next is not better, the competitions as well as the competitors will take a vacation next summer. With such a wealth of material as was given for the fish design in KERAMIC STUDIO, it seems strange that nothing better was offered, even by our old and strong workers. No design was considered worthy of first prize, and no mentions were awarded. The second prize was awarded to Miss Minna Meinke of Long Island. (By mistake this design on page 81 was printed as first prize.) Third prize to Miss Mary Overbeck, of Cambridge City, Indiana.

The problems for the Christmas competition will be as follows:

Design for a punch bowl, motif to be chosen by designer. Drawing in black and white, wash or pen and ink to be full size, color drawing to be not more than ten inches in diameter as it will be reproduced in color, and not more than five colors to be used, three or four colors preferred.

First prize, \$15.00; Second prize, \$10.00.

Design for punch cup, to go with bowl but not necessarily the same arrangement of design. First prize, \$5.00; Second prize, \$3.00.

CLUB NOTE

Miss Dibble writes to us that it was erroneously stated in our Club Notes in July number that at the Portland Exposition space had, for the first time, been given to a ceramic club in the Fine Arts Building. The Atlan Club of Chicago were honored with an invitation to exhibit in the Fine Arts Building at the St. Louis Exposition, without expense to them of any kind for case, space, and placing, and they had a very fine and well placed exhibit there.

EARLY INDIAN POTTERY.

C. H. Robinson

ETHNOLOGISTS divide mankind into four classes: savage, barbarous, civilized and enlightened. In this division they consider the making and use of pottery to be the first stage above savagery, as indicating more fixed habitations and a commencement of the individual ownership of property.

There are but few tribes now below the rank of barbarous as gauged by this rule, for nearly all the so-called primitive tribes have advanced to the manufacture and use of pottery.

In the investigation of prehistoric ruins in all parts of the world, the grade of pottery found has been a sure index

to the progress which had been made in other domestic arts.

Some scientists conjecture that the potter's art was originally discovered by accident. They think that baskets were first made, and that desiring to boil meat or other food, the savage coated the outside of his basket with clay and set to simmer over a slow fire. After being thus used several times, the hardened clay dropped off retaining its shape, and an intelligent savage concluded the intervention of the basket was wholly unnecessary and clay formed to the proper shape and submitted to the action of fire would answer the purpose equally well. If this be true, the discovery of pottery, like that of many other things in the path of progress, was accidental.

When the primitive inhabitants of what is now the United States, first came in contact with the whites, all were potters, but those inhabiting the southwestern part who were more nearly in contact with the Aztecs of Mexico, were the more expert in this art.

In other portions of this country, the best pottery was manufactured by the tribes which inhabited the localities in which mounds exist, and these peoples or tribes are commonly known as "Mound-builders." Their vessels of baked clay were far superior in material, manufacture and artistic form, to those which have been found in other localities.

In the moundless regions, pottery is seldom found except in a fragmentary condition near the surface or upon old village sites and its imperfection is very evident from the coarse and porous character and the imperfect firing, but in the excavations of mounds whole vessels are not infrequently found, which, for material, artistic form and complete firing, are scarcely inferior to the pottery of civilized peoples.

The illustration in this article is from a photograph of one of the vessels in the writer's collection, which was found in an Iowa burial mound. The picture is about one half the actual size of the vessel, which is made of fine clay well worked and tempered with pulverized shells. The ornamentation was made by crimping the edges, apparently with the thumb nail and by scoring in conventional lines and dotting with a sharp implement while soft.

Though unglazed it is well fired and is hard and durable. So perfect is the artistic form that it is difficult for the eye to detect the slightest variation from a true outline.

In the writer's collection are fragments which, from the arcs of the circles, must have been as large as wash-tubs, and they were so well made and thoroughly fired, that they were no doubt used for boiling food or making maple sugar.

The smaller vessels were evidently formed by hand and with rude implements from lumps or masses of prepared clay, but the corrugations on the larger fragments clearly indicate that the method of manufacture employed was that of coiling.

In the writer's collection are some hundreds of fragments from widely separated localities, which vary greatly in material, firing and ornamentation. In some the ornamentation is by incised lines, evidently conventional, others indicate that a form or die with the figure in relief was used upon the soft vessel, while from others it would appear that



INDIAN BOWL IN THE COLLECTION OF C. H. ROBINSON

a circular or semi-circular implement with notches or cogs was used to impress the figure by indentation. A few show that cords were tied about the vessel while soft, but in nearly all the ornamentation appears to be conventional rather than original.

A study of the prehistoric pottery of the United States would be of great interest to the ceramic clubs, especially as to the process of manufacture by coiling.



ART LOANS FOR EDUCATIONAL PURPOSES.

From a report of United States Consul Halstead, Birmingham, England.

A VERY useful educational purpose is served by the practice of lending to schools of art in different English cities objects of art from the National Museums. As an instance, the Government Board of Education has this year sent from the Victoria and Albert Museum, in South Kensington, London, an interesting loan collection of objects of art for use in the Birmingham Municipal School of Art until the close of the current season in June, 1905. The selection was made not only with a knowledge of the work being done in that school, but also with the idea of suggesting methods not at present practiced in the school. I believe it is an example which the United States might well follow, and that a useful purpose will be served by reprinting the following paragraphs from an article in the *Birmingham Daily Mail*, describing the collection now on exhibition:

The objects cover a wide area of craftsmanship: Metal work, enameling, jewelry, wood carving, embroidery, wood engraving, drawing in black and white for book illustration, illuminated manuscripts, lettering, gesso ornament, decorative painting, etc.

A plaque, damascened with silver and gold, of Italian workmanship (16th century) is a good example of a pretty method of decoration which has rather gone out of use, but which might well be revived in Birmingham. Another possible local revival is suggested by the inclusion in the loan of a very beautiful lock plate, in pierced and engraved brass, made in Birmingham during the later half of the 17th century. In design this lock plate would hold its own with the work of any period. The name of its maker, Johannes Wilkes, is engraved on its base. Again, a chatelaine of pierced steel made in Birmingham in the 18th century is an example of beautiful workmanship. Long and patient effort alone could have produced such a piece of work.

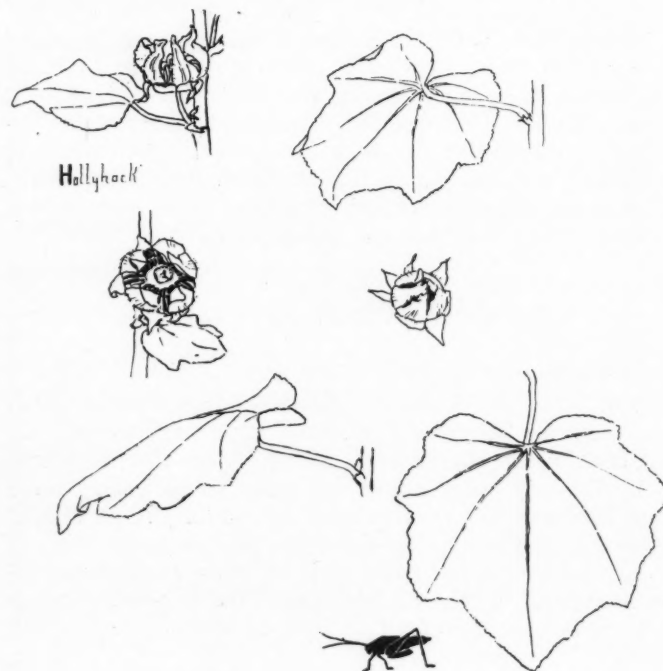
Among other examples of metal work is an electrotype of a 13th century reliquary (Norwegian) of sheet metal

embossed with figures, one portion representing the death of St. Thomas à Becket. This reliquary is beautiful in shape and of simple, artistic workmanship, although it might be called "amateurish" by a skilled modern workman.

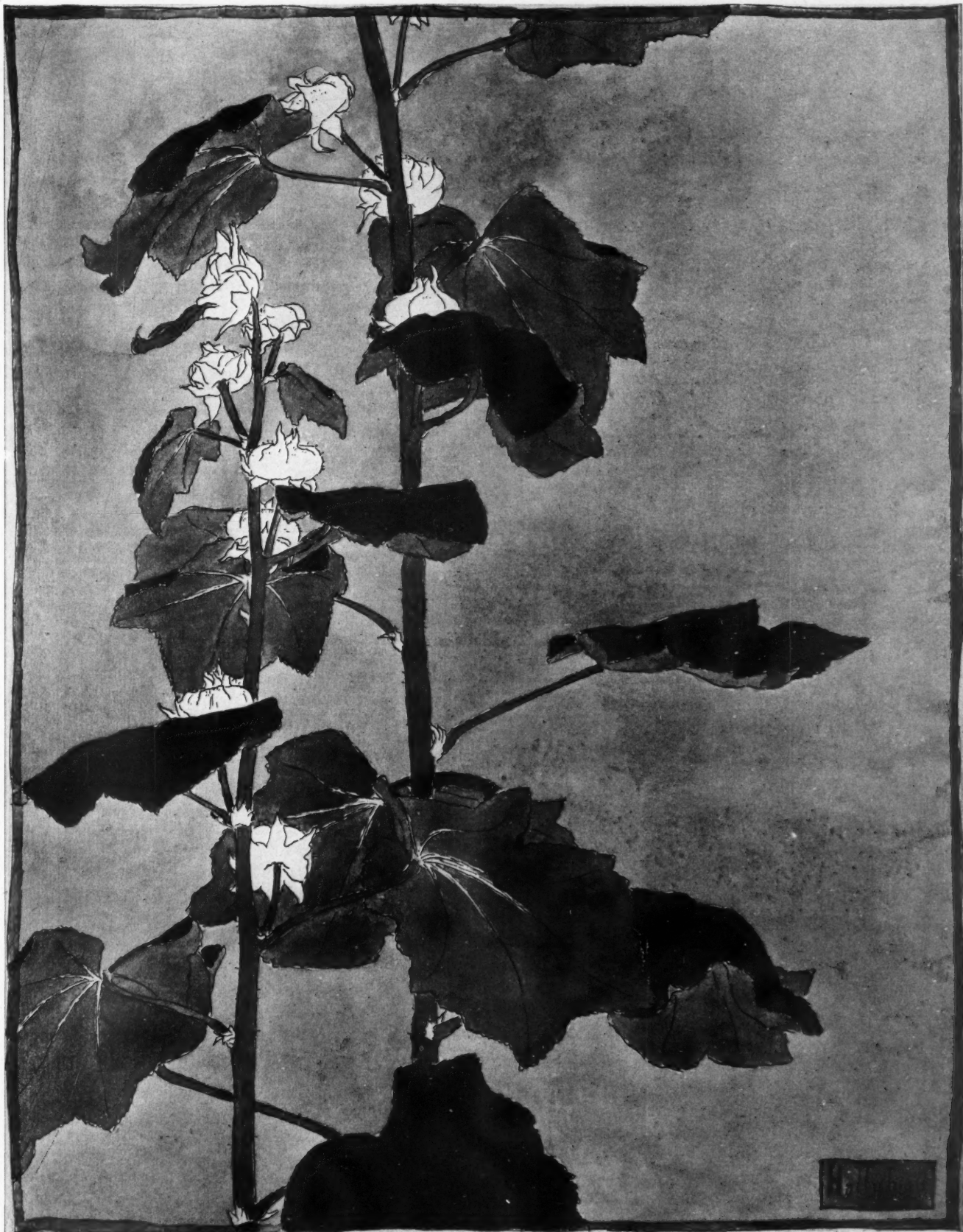
There are a few specimens of enameling, two of Champlevé and one of Limoges. The latter is of the style for which Birmingham students have in recent years gained high awards (including two gold medals) in the National competition. Champlevé is not now so much practiced in the school as formerly, partly, perhaps, because of the hard work entailed in chiseling at the spaces to receive the enamel; but there is not a more beautiful decorative method of using enamel. Jewelry is represented by two small pieces of gold filigree and enamel. These are of the 15th century German workmanship and delicate and restrained in design. Specimens of simple jewelry useful to students are difficult to obtain, as most of the really fine examples are too precious to be sent on loan; those of an elaborate style are useless, at least to beginners.

The collection includes several pieces of wood carving of fine quality. Especially noticeable are two pieces of northern workmanship of the 15th century. Those form part of a screen which contains two illustrations of "The Temptation on the Mount." A carved panel of German origin, also of the 15th century, represents St. John the Evangelist, and is remarkably good. Gesso is illustrated by a magnificent shield (Italian, 15th century), a rampant griffin painted in black upon a highly ornamented field of gold.

Some excellent prints from drawings by Millais, F. Walker, and Sandys have been included in the loan in the hope that they may inspire the students to emulate at least the two first-named artists in seeing subjects of deep poetic interest. Among the embroidery are several fine pieces of English work, gay in color, simple in design, and quite void of that quality of high ingenuity which so commonly takes the place of feeling in modern "art" embroidery.



HOLLYHOCK—HANNAH OVERBECK



HOLLYHOCK—HANNAH OVERBECK



VASES—TAXILE DOAT

White porcelain, apples in pink paste; leaves, celadon; cover in pale green biscuit. Stand in natural grès, mat brown glaze. The Three Cupids—Pâte sur pâte cameos on mauve ground, wreaths in celadon paste; grès stand, mat iron wood color.

CERAMICS AT THE ST. LOUIS EXPOSITION

FRANCE

BY far the most interesting and instructive ceramic exhibit at St. Louis was that to be found in the French Section of the Art Palace, and the French exhibit at "Le Petit Trianon." For variety of medium and mode of expression in art the Frenchman seems to be the most versatile and expert technically—and in the arts of the fire he certainly stands supreme.

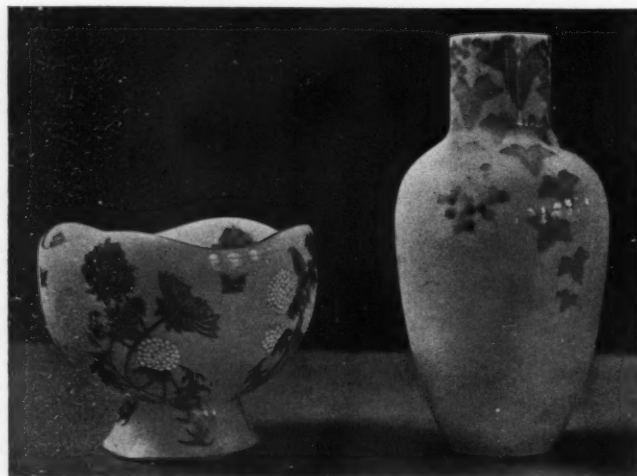
Two important pieces, a plaque "Flora and Pomona," in pâte sur pâte, figures on mat ground, and a vase in the same treatment "The Favorites of Cybele," by Taxile Doat, were bought by the Pennsylvania Museum as were also examples of the exquisite pâte tendre and translucent enamels of Camille Naudot and Fernand Thesmar. It is regrettable that the museums of America have not as yet awakened to the advisability and even necessity of procuring at all

notable exhibitions, examples of the best work of contemporary American ceramists as well as of foreign workers. The museums of Europe are instantaneously awake and alert when any new star appears on the ceramic horizon and not one of the French exhibitors at St. Louis but could point to one or more examples of their work in almost every notable museum of Europe.

The work of M. Taxile Doat has been so well exploited in KERAMIC STUDIO that it is hardly necessary to more than mention his name in connection with the St. Louis exhibit. However it is worthy of note that not only in the French section of the Art Palace was his work among the most notable but also in the Sèvres exhibit at Le Petit Trianon. It is to be regretted that there was no way of ascertaining the names of individual workers in the Sèvres exhibit, as it becomes almost impossible to mention individual pieces in this connection. Of the stoneware or grès, the exhibit of M. Jeanneney was perhaps the most important. The mat glazes are particularly suited to this medium, but do not yield as fine texture or color as on porcelain. Other fine work in grès was shown by Lachenal, Carrière, Methey, Moreau Nelaton, Savine and Delaherche. The work of M. Savine was in modeled porcelain figurines with draperies in mat glazes of very fine texture and color, the glazing and firing being the work, as we understand, of M. Milet.

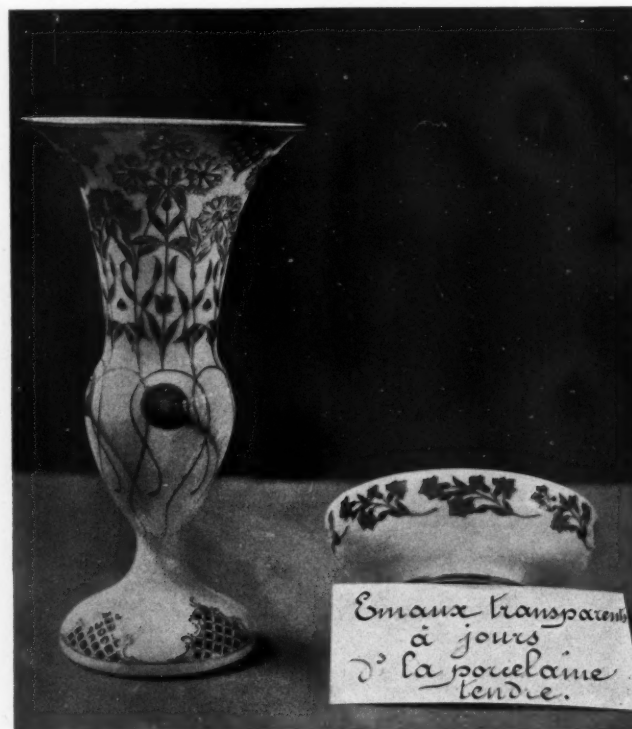
The wonderful work of inlaid enamels shown by MM. Dammouse, Feuillatre, Naudot, and Thesmar can be paralleled nowhere in this country and all are equally remarkable in technique while quite differing in method.

The cups, bowls, etc., of M. Dammouse are entirely of porcelain enamels, one color being inlaid in another, giving much the effect of a translucent but not transparent glass in soft and harmonious colors, the design melting softly into the ground at its edges in a most artistic and attractive manner. The seaweed motif was most frequently used and to good advantage.



VASE AND BOWL—CAMILLE NAUDOT

Pâte tendre bowl, flowers yellow dandelion, green leaves. Value Fr. 1900. Pâte tendre vase, enamels on ivy paste, green leaves, pink fruit. Value Fr. 200.



VASE AND BOWL—CAMILLE NAUDOT

Pâte tendre vase, flowers blue, leaves green, base, open work red enamel, with gold decoration. Pâte tendre coupe, blue flowers.



STONEWARE

DELAHERCHE

The enamels of Feuillatre were seemingly inlaid in gold wire after the manner of the Japanese cloisonné.



The Springs, hard porcelain dish, Taxile Doat. Cameo on green background. Center, clouded red of copper. Rim, yellow brown with flowing white streaks.

They were fine in color and artistic in design and effect. They have been recently illustrated in the crafts department of KERAMIC STUDIO. The work of Mess. Naudot and Thesmar was in each case enamels inlaid in porcelain, but quite different in every other respect. M. Naudot is celebrated for his reproduction of the famous *pâte tendre* de Sèvres of the 18th century and of the *rose du Barry* so often quoted as impossible to reproduce. In this *pâte tendre*, M. Naudot inlays transparent enamels in open work designs. His designing is not a strong point but the technique is marvelous and consequently specimens are much sought for and purchased at enormous prices for every museum of note.

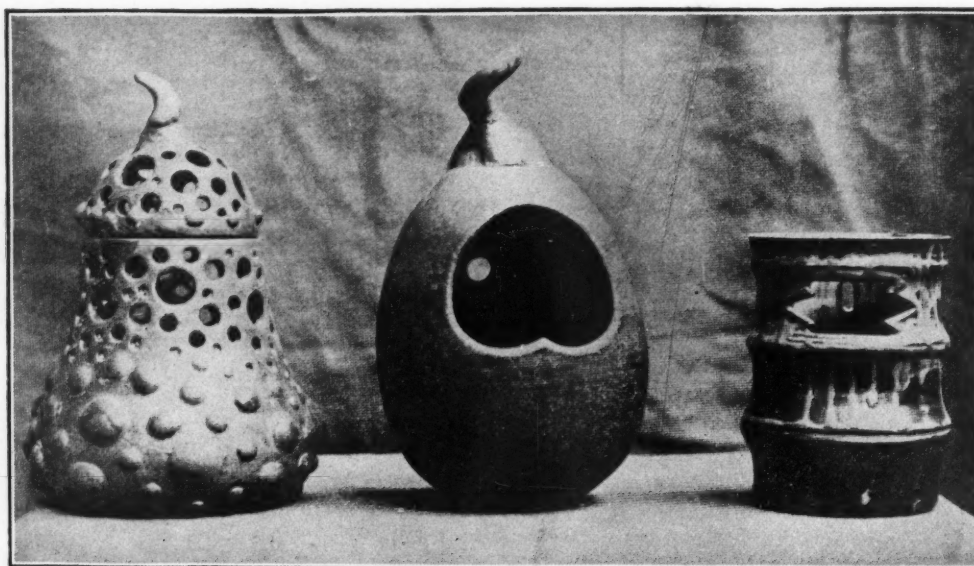
The work of M. Thesmar is also the inlaying of transparent enamels in open work designs in porcelain, but the porcelain is very different in texture being apparently of a much harder fire. M. Thesmar is stronger in design than M. Naudot and each piece is a gem—one small cup being valued at about \$400.00.

The Sèvres exhibit at Le Petit Trianon was a revelation to ceramists. The fine texture and soft colors of the mat glazes on porcelain—something hitherto unknown in America except on low fire pottery, the wonderful crystalline glazes, so talked about since the Paris Exposition of 1900 but never shown here before, the entire lack of what has always been considered as particularly Sèvres like in style, *i. e.*: little roses and gold scrolls, etc., and the substitution



STONEWARE

DALPAYRAT

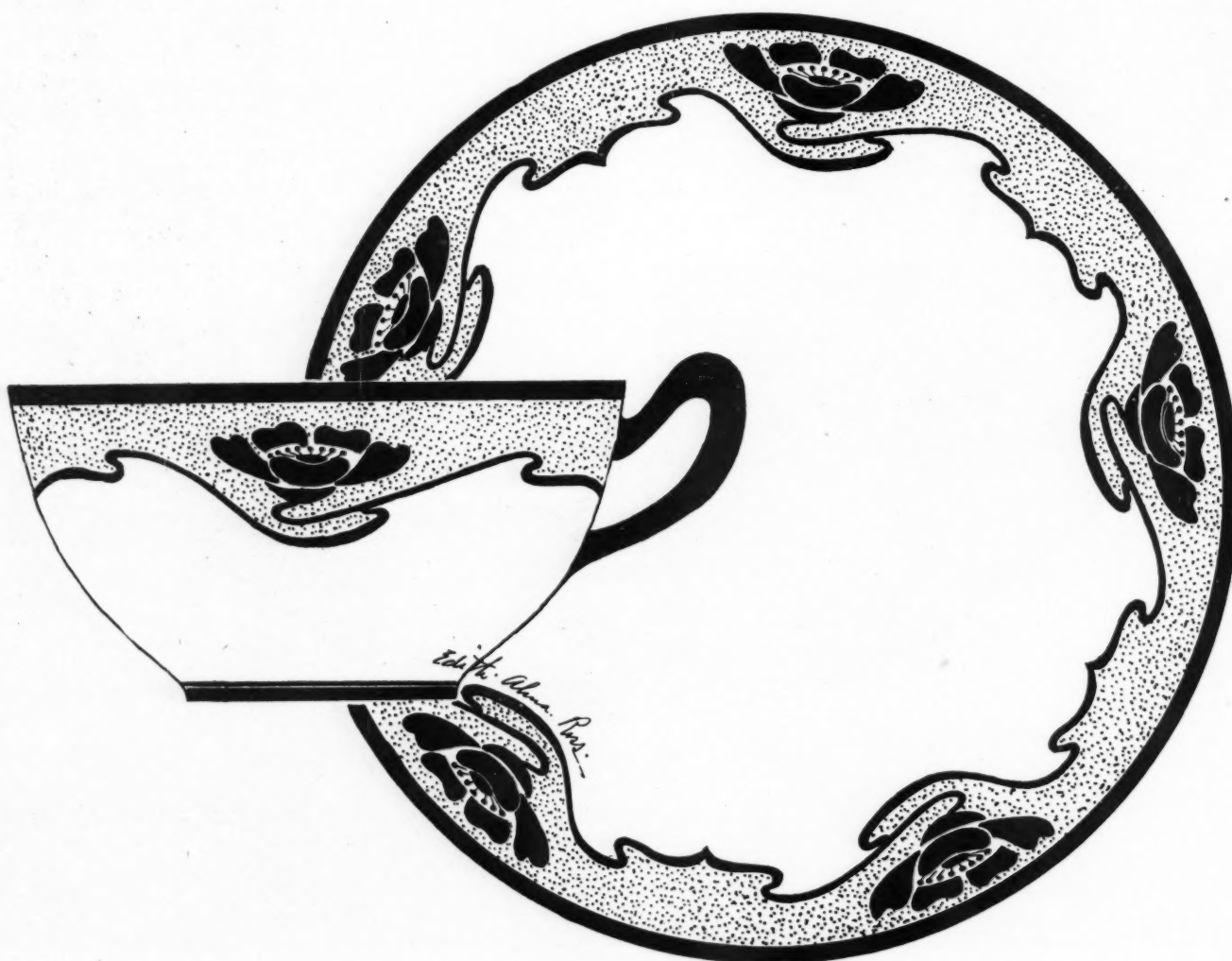


STONEWARE

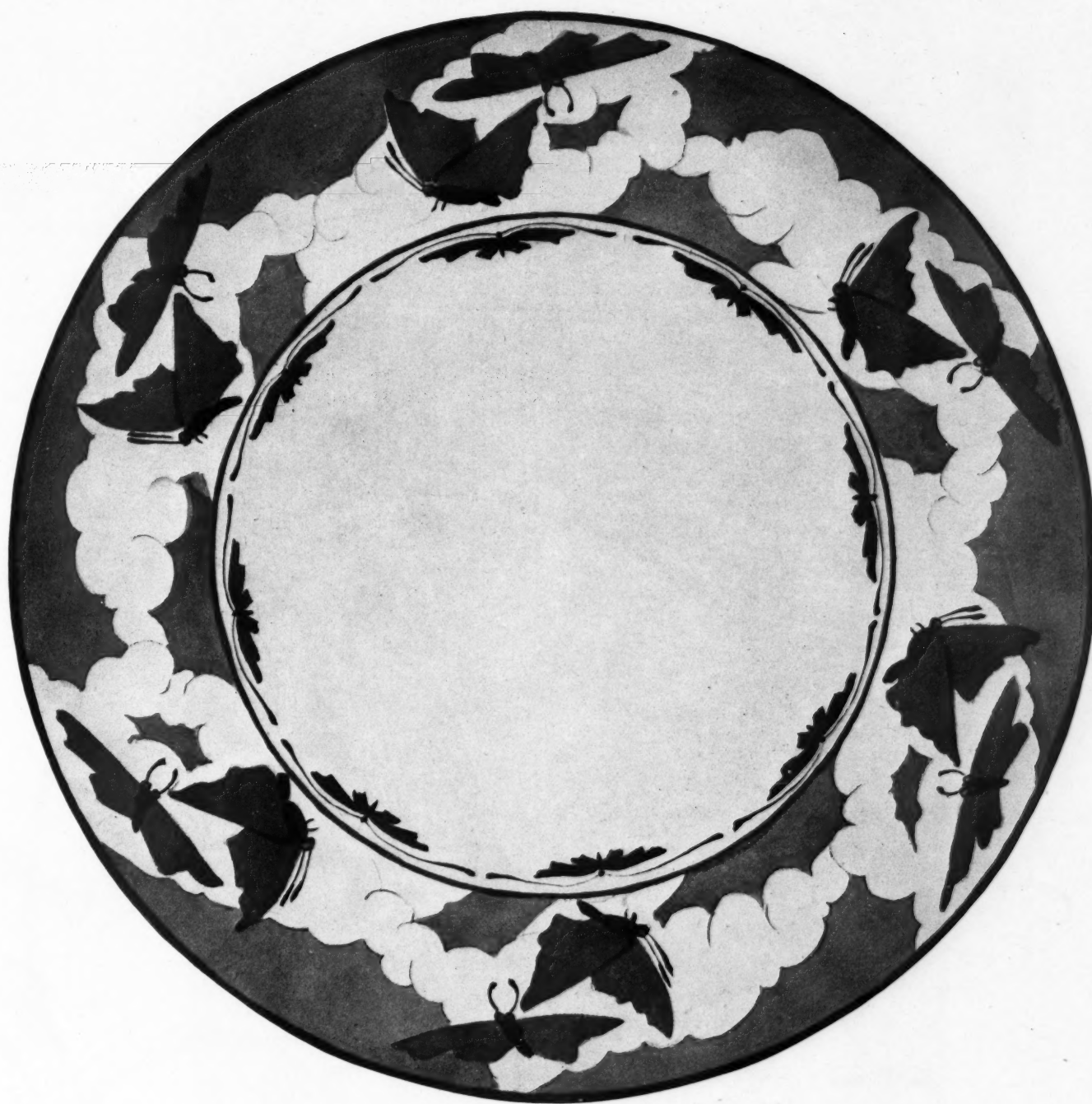
JEANNENEY

of modern design, more or less art nouveau in feeling; these entirely new elements made the exhibit novel and instructive in the extreme and not to be equalled anywhere. The setting was as recherche as the exhibit itself, the soft

and harmonious colors of the walls, floors and draperies being as carefully thought out as was every other point. Le Petit Trianon was perhaps the most complete artistic success on the grounds of the St. Louis Exposition.



WILD ROSE CUP AND SAUCER IN GOLD DESIGN—EDITH ALMA ROSS



BUTTERFLY PLATE—EMMA ERVIN

Paint background of border blue with white clouds; butterflies yellow and brown. Tint very light Yellow Ochre with the bands and small butterflies gold.

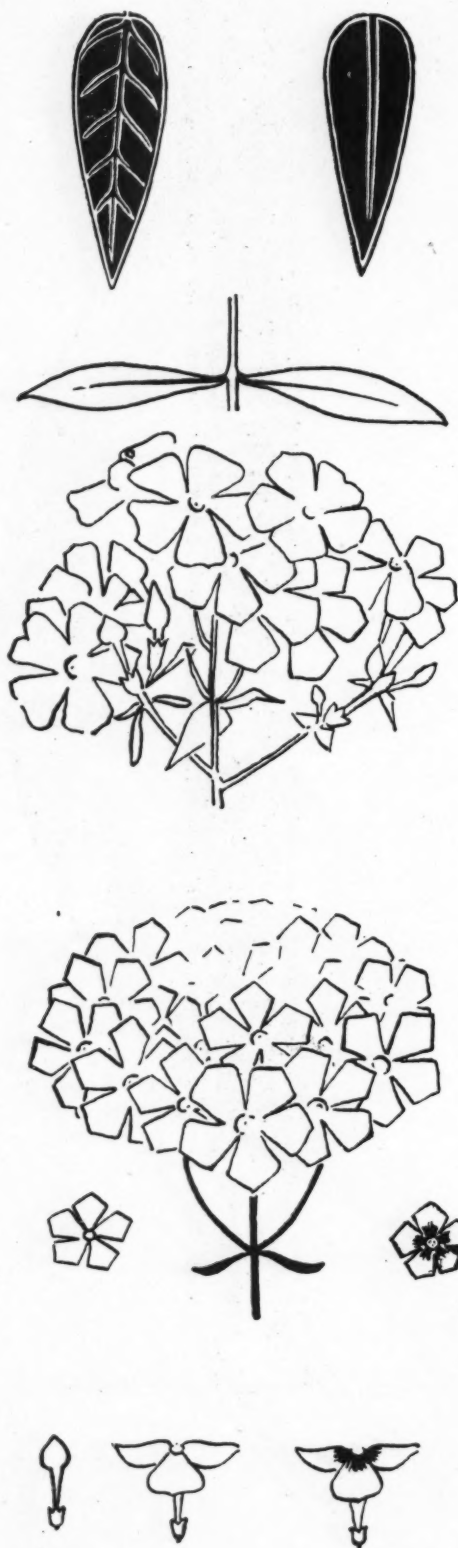
FISH DESIGN TREATMENTS—MINNA MEINKE

No. 1. First fire—Tint plate with tinting oil, when almost dry dust with 5 Pearl Grey, 1 Meissen Brown.

Second fire—Paint fish with tinting oil and a short while after dust with 1 Pearl Grey, 1 Fry's New Green.

No. 2. First fire—Pad tinting oil over whole plate, when almost dry, dust with 5 Pearl Grey, 1 Apple Green.

Second fire—Paint ground with equal parts Copenhagen Blue and Banding Blue, when dry dust with Copenhagen Blue (Red), paint red part with Yellow Red.



STUDY OF PHLOX—RUSSELL GOODWIN

FISH PLATTER, FIRST PRIZE—MINNA MEINKE



TREATMENT FOR CRAB APPLE PITCHER

K. E. Cherry

FIRST fire—Paint apples, lights, Yellow Red; shadows, Blood Red. Leaves, lights, New Green with a little Grey for flesh. Shadows, New Green, Shading Green and Grey for flesh. Stems, Blood Red and Violet.

Second fire—Outline with Black and fire.

Third fire—Oil pitcher with special oil, pad until tacky, allowing it to stand two or three hours, then dust with a mixture of Pearl Grey three parts, Lemon Yellow one part—dust back of apples, then dust below apples—handle and bottom, with mixture of Apple Green two parts, Shading Green one part, Brown Green one part and Grey for flesh one part.

Fourth fire—Retouch the apples with same color as laid in, also leaves and stems, and paint the bottom below the border using color light and gradually getting deeper toward bottom with Yellow Brown two parts, Brown Green two parts, and Grey for flesh one part.



SPANISH NEEDLE

Austin Rosser

THE flowers may be painted with the strongest of yellows (Albert, Orange, Yellow Browns); the centers are the color of the petals spotted more or less thickly with the darkest brown. The flowers grow in great masses, the color of which is well relieved by the soft grey green of the rather fern-like foliage, while the dried flower centers and the dark stems (Hair Brown, Finishing Brown) give the needed accent.

Some of the soft purples and blues of other autumn flowers work well into background and shadows.

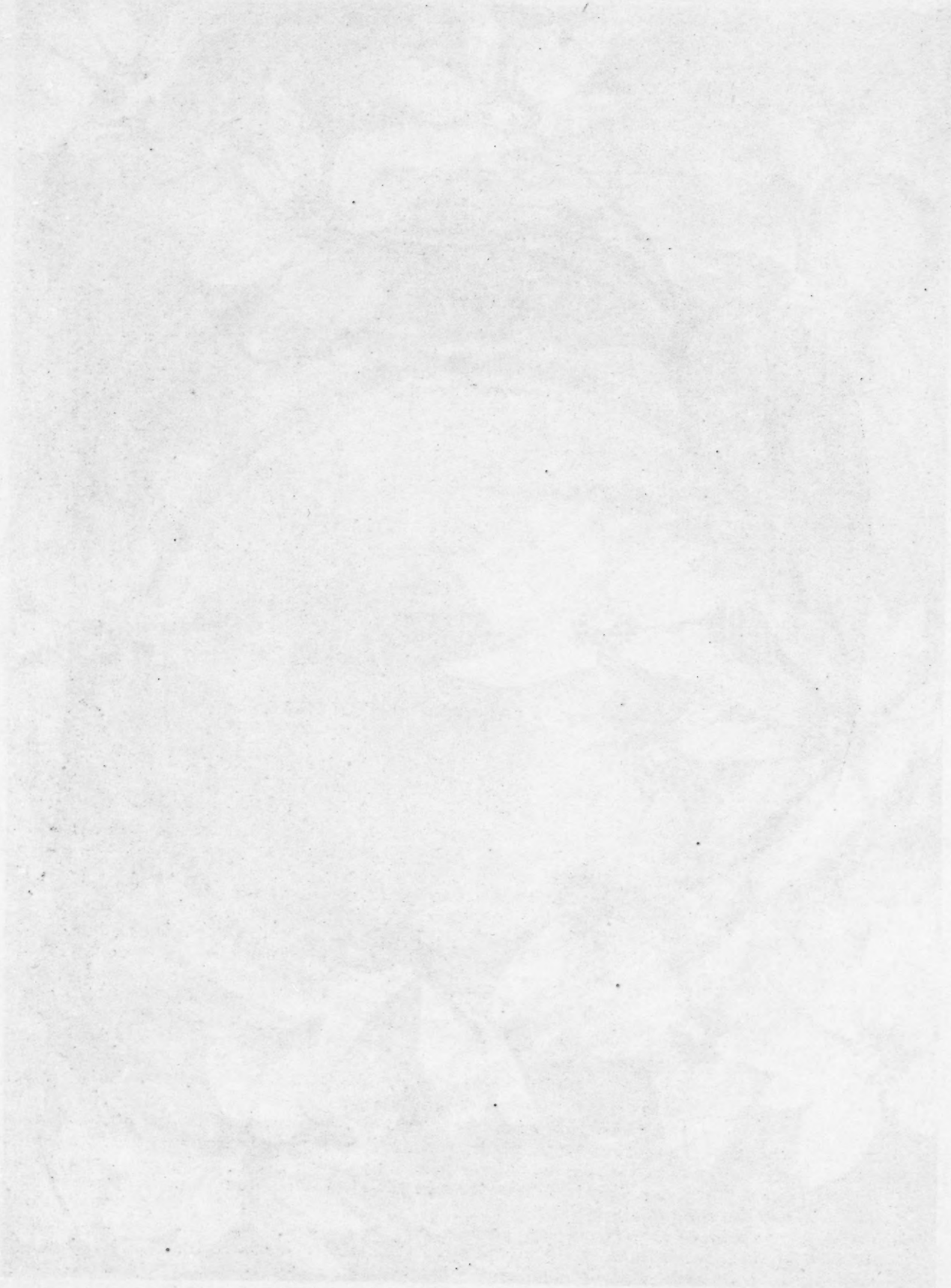


AUGUST, 1908
SUPPLEMENT TO
KERAMIC STUDIO

APPLES—K. E. CHERRY

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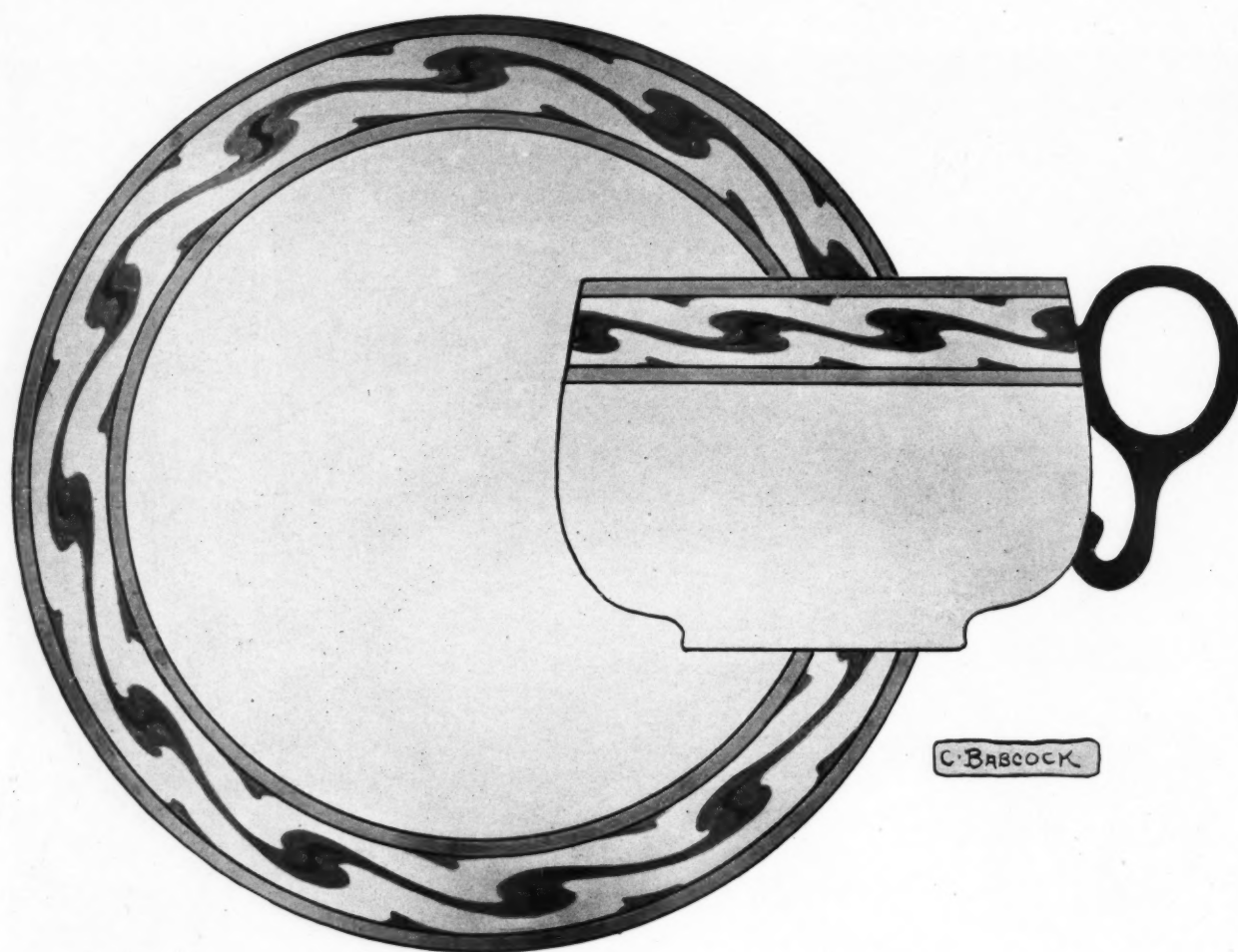
REMARKS



REMARKS



SPANISH NEEDLE—AUSTIN ROSSER



DESIGN FOR CUP AND SAUCER—C. BABCOCK

RECORD PRICES FOR DRINKING VESSELS AT LONDON AUCTION.

AT Christie's, May 26, was sold an Italian biberon, carved of rock crystal, mounted with enameled gold, the price obtained for which, \$81,375, created a great sensation from the fact that the reserve placed on it by the owner, John Gabbittas, of London, was only \$25,000. The cup is described in the catalogue as Italian work of the middle of the 14th century, but the cable informs us that the auctioneer announced that it was German, and that further, its authenticity being doubted, the British Museum experts on being appealed to, had pronounced it a genuine 14th century piece. It is 12 $\frac{3}{4}$ inches high, and 16 $\frac{1}{4}$ inches long.

The body of the vessel, together with the cover, may be described as roughly resembling a monster, the head forming the spout, though the monster shape is lost in the fluted shell-like effect of the general outline; applied below the neck are two wings. The stem is oviform; the base oblong and of quatrefoil outline; carved in low relief with cockle-shells.

The gold mounts chiefly take the form of simple mouldings, but have applied strapwork and other ornaments enameled in opaque and translucent colors, and further enriched with settings of precious stones. The handle of the cover is also of enameled gold, and formed as a finely modeled statuette of Neptune sitting astride a

dolphin, which in turn rests on a wave-pattern base; this is outlined with a framing of strapwork, which has scroll designs reserved on the gold upon a black and white ground. The under side of this oval plaque, showing through the crystal cover, is also chased and enameled. This same effect through the crystal body may also be seen where the stem is joined to the body of the vessel by a gold socket, studded by four scroll-shaped supports.

At the same time was sold a collection of silver, the property of the late Louis Huth. A William and Mary, large, plain tankard and cover, 12 inches high, with the London hall-mark for 1692, is interesting as not only being made by Francis Garthorne, the maker of two of the communion services at Trinity Church, New York, but as an historical piece presented by Queen Mary to Simon Janzen for having conveyed the king to The Hague in 1691. The tankard is cylindrical; the cover flat, surmounted by a chased figure of a lion. It is engraved with the royal arms and supporters, and around the cover an inscription in Dutch, of which the following is a translation:

When Simon fills this cup with wine,
Her Majesty's brilliancy in it doth shine;
And as he the cup to his lips doth lift,
Does bear remembrance of the royal gift.

The weight is 94 ounces. The price obtained was \$10,250.

A William and Mary large standing cup and cover, 27

inches high, London, 1692, supported by a kneeling figure of Atlas, the cover surmounted by a figure of Fortune, weighing 87 ounces, 17 dwt., brought \$16,500. An Elizabethan tankard and cover, 7 $\frac{3}{4}$ inches high, London, 1573, almost a duplicate of the one at the Ashmolean Museum, Oxford, 1574, illustrated in Cripp's *Old English Plate*, and weighing not quite 21 ozs., brought \$8,500. Another tankard and cover, gilt all over, of the time of James I.,

8 $\frac{1}{2}$ inches high, London, 1604, cost \$8,600 for 22 ozs. A magnificent James I. rosewater ewer and dish, the ewer 14 $\frac{1}{2}$ inches high, the dish 17 $\frac{3}{4}$ inches in diameter, London, 1607, similar to one belonging to King Edward, Windsor Castle, shown as a frontispiece to Cripp's sixth edition, brought \$20,250 for 100 ozs. 8 dwt.

The gap between art values and art prices seems to be widening every day.



FRUIT PLATE—A. B. LIENAU

To be treated in orange and brown or blue and green.



PINK BEGONIA

Emma A. Ervin

THE flowers in this study should be painted a deep pink with yellow center. Paint the leaves with Olive Blue and Dark Green. The background is shaded from Yellow Ochre into Grey and Blue Green.



FLOWER BOX IN TILES—ALICE WITTE SLOAN

COLOR SCHEME FOR FISH PLATTER

Mary Overbeck

LET the dark tone in background of border be Grey Green, Dark Green with a very little Olive Green. The fish and the bands above and below them should be a red brown tone, Deep Red Brown and Dark Brown. The central portion of plate should be a very light tone of the grey green.



LILIUM PHILADELPHICUM—EDITH ALMA ROSS



FISH PLATTER, THIRD PRIZE—MARY OVERBECK

GOLD LOCKS

K. E. Cherry

FIRST fire:—Albert yellow, yellow brown and yellow red; the small leaves with flowers are made of Meissen brown and auburn brown; leaves are quite a grey green, use shading green, violet mixed; for lights of leaves use moss green with violet.

Second fire:—Yellow and yellow red and sharp accents of yellow brown and blood red. Leaves are touched in second firing with same colors as first used. Stems are brown green, violet and auburn brown. Backgrounds, yellow, yellow brown, blood red, auburn brown and black.

STUDIO NOTE

Mr. F. B. Aulich of Chicago will open his autumn classes on August 1st.

Mr. Paul Doering, of Chicago, will have a special summer course of instruction in china and water color painting from July 10th to September 15th, in his studio 26 Van Buren Street.

Miss Helen Hastings Goodman, of Chicago, Ill., will be away from her studio during July, August and September, on an extended trip in Europe.



GOOSEBERRY PLATE—LOUISE M. SMITH

FIRST fire—Fruit, use Lemon Yellow, Sèvres Green and Brown Green for the more prominent berries, keeping them as transparent as possible. The less prominent ones are toned into the warm shades of the background by using Violet of Iron and Warm Grey. For leaves use

Moss Green, Brown Green and Violet of Iron. Retouch with the same colors, using a little Hair Brown or Auburn Brown for the darker touches of the leaves and background. The more delicate tones of the background consist of Ivory Yellow, Apple Green and Violet of Iron.



GOLD LOCKS—K. E. CHERRY



MILK PITCHER IN BLUE AND GREEN—ALICE B. SHARRARD



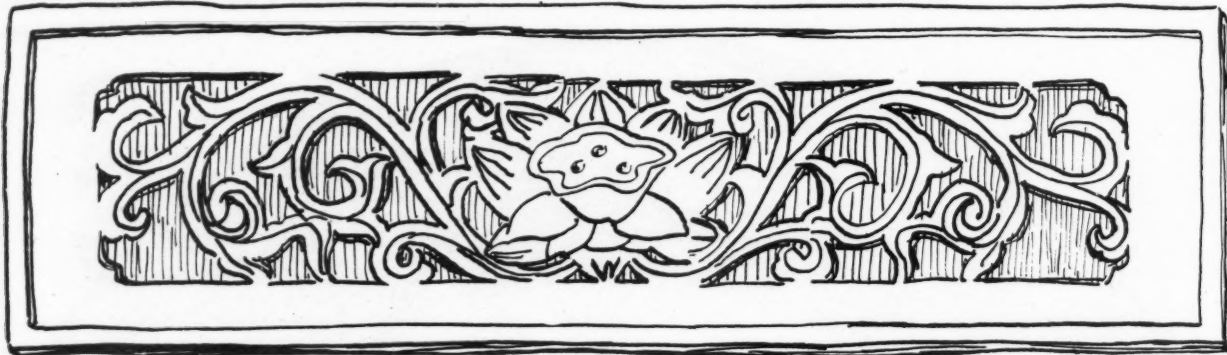
SAGITTARIA DESIGN FOR PLATE IN BLUE AND GREEN—KATHERINE SINCLAIR

THE CRAFTS

WOOD CARVING AND PYROGRAPHY. LEATHER AND METAL. BASKETRY, ETC.

Under the management of Miss Emily Peacock, Karol Shop, 22 East 16th St., New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

All questions must be received before the 10th day of month preceding issue and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.



JAPANESE GRILLE

WOOD CARVING.

CHAPTER 3—FLAT AND PIERCED CARVING

Elisabeth Saugstad

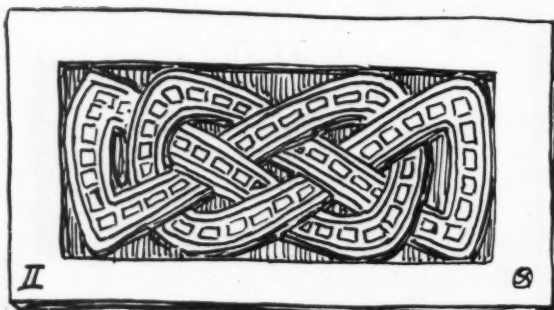
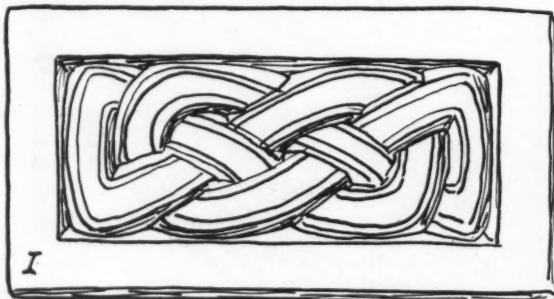
BEGINNERS usually want to start right away on a "piece," and then in the constant fear of "spoiling" it, work in a cramped and fussy way that is very hard to overcome. Technical skill comes only by doing much work, but freedom and flexibility and a large, simple and direct way of working, which is so essential in carving, can be most quickly gained by practising at first on waste pieces of soft wood, where mistakes will not matter; and even later it is always a good plan to try out a portion of any new design, or problem, on a small piece of wood of the kind to be used.

There is nothing better to practise on than clear, close grained white pine. Begin with the V tool, holding it, as all the tools are held, with the top of the handle resting

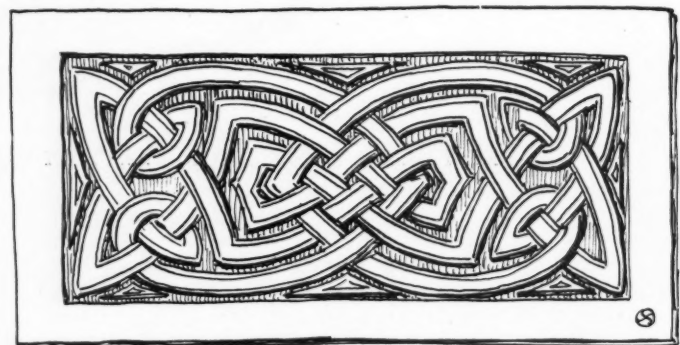
in the palm and grasped by the right hand, which supplies force and guidance. The left hand holds the blade and lower part of handle and steadies and restrains, both sensitively alive to every variation in texture and grain.

They should be held firmly but flexibly, and the whole position should be as free and comfortable as possible. Just cut lines without thinking of their quality until the hand feels at home with the tool, then try to get the lines of even width throughout, whether shallow or deep. Then draw some simple curves and straight lines and angles and follow those. When some freedom has been gained take a piece of pine about 6 or 8 by 12 inches, and draw some large simple form like illus. 1, for instance, being careful to leave no small angles and spaces too narrow for the tools. The design can be transferred to the wood with carbon paper, or it can be gone over with crayon or soft pencil, turned face down on the wood and rubbed on with the back of a knife blade or tool handle. Strengthen, if necessary, with a pencil, for a clear, firm outline is a great help, and go around it with the V tool, just touching the outline and about a sixteenth of an inch deep.

Then take the chisels and gouges as they will best fit the lines of the design, and holding them upright, stab them straight down in the line of the V tool to the desired depth of the background—about a quarter of an inch in this case, and using the mallet if necessary. When all around, take a gouge proportioned to the depth and size of the spaces and cut out the background around the design, cutting in towards it all the time; then rough out what remains, and



TREATMENT OF CANE DESIGN



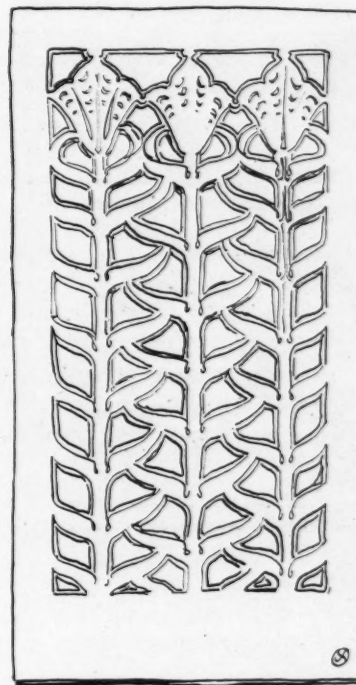
INTERLACED DESIGN

finish with flatter gouges—always, and in every case, using the largest tool possible, so as to make clean, comprehensive cuts and avoid niggling and teasing the wood. The outline can now be trued, if necessary, with a chisel run along like a knife. It is possible to get freer and more beautiful curves and lines in this way, if of any length.

There will be no trouble with ragged edges and corners if the cutting down has been sufficiently deep, and clear into the angles; but if these occur they must not be dragged and scrapped out, but removed by a clean, light cut down, and one across to meet it. Wood should be treated crisply and in a free, large way—which does not prevent delicacy of touch and perfect accuracy.

The background being finished the plain surface of the design can be made interesting by decorative and suggestive lines and markings with the V tool and gouges. Stippling the background is sometimes resorted to to bring out the design or give variety of surface, but my opinion is that the effect left by the tools is better, as a rule.

Illus. 2 shows two treatments of the same design. No. I is effective and easy in very conventional designs that practically fill the panel. The outline is taken out quite deep with the V tool and the spaces cut deeper still with the corner chisel, or a carver's knife, which is a very useful tool. To give the over and under effect a longer bevel is cut with a flat chisel on the side to be lowered. The clock, bookrack, bookcase and breadboard in the

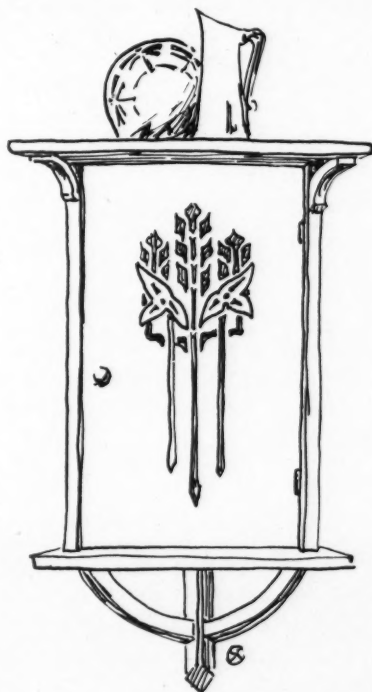


LILY FRET WORK

is little background—and there is less work, as well. These small spaces should be used to give force and accent.

There are a number of ways in which pierced carving can be used with good effect. Grilles are useful in lowering the effect of too high doors or windows, or where it is desirable to hang curtains across a hallway. It is attractive, too, in cupboard doors or the upper panels of doors that are glazed to give light in hallways. It can be held against the glass with light mouldings around the edge.

In designing for pierced carving it must be remembered that the spaces are as conspicuous as the pattern and so must be pleasing in form and proportion. The openness of the design will depend on whether the grille is intended to partially exclude or let in light, and whether light or heavy curtains are to be hung beneath it. The thickness



CORNER CUPBOARD

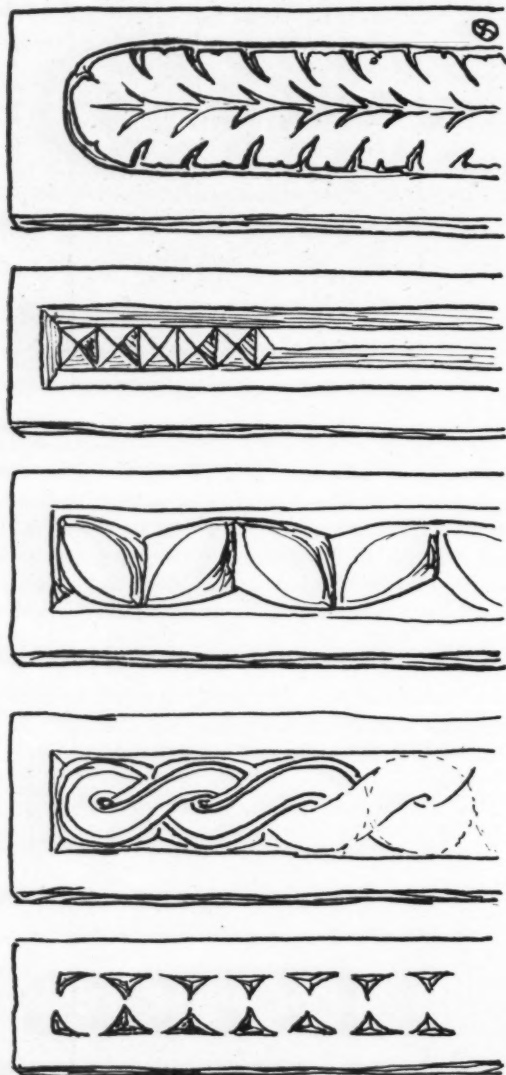
article in the May number, and the breadboard and borders in this, can all be carved in this way. Even the interlaced panel might be. It would be very effective as the front of a chest with the angular incisions cut quite deep with a large V tool. Almost endless possibilities will suggest themselves to the inventive person through these very simple means.

No. II shows the design nearly filling the panel but with the background taken out as in illus. 2. As a rule the flat carving, in which I include the interlaced, because the general surface is flat, is much richer in effect when there



TRIAL PANEL

of the wood is dependent, too, on the use. If it is to go against glass, a quarter of an inch would not be too thin for a small piece. In a doorway the pierced part should be at least a half, or three quarters, of an inch, and set in a frame from an inch to an inch and a half thick. Or the part which is to be pierced may be lowered a quarter of an inch on each side of a solid board, which does not mean much, if any more work, than framing. It can be roughed out with the broadest and deepest gouge and finished with the broadest flat one.



BORDERS

The spaces can be sawed out with a fretsaw, which is probably the easiest and quickest way, or the design can be traced on both sides, being extremely careful that it is accurately placed, outlined with the V tool and proceeding as in taking out the background, working first from one side and then the other until through. Or it can be done from one side, but more care is necessary to keep from chipping and splintering the under edges in forcing the tools clear through.

If the grille is for a doorway it must be finished alike on both sides. The treatment of the edges depends of course on the design. The horse chestnut grille in the May number (which, by the way, was printed upside down by mis-

take), is left as cut, straight through. The effect intended is of branches in silhouette. Any large leaved tree, or vine, with nuts, or fruit, or gourds, or flowers will offer suggestions. The pierced portions on the little cupboard door (illus. 6), the seeds and stems are also left as cut, straight through. The leaves are simply outlined and the veins may be a single saw cut. Illus. 7 is from a Japanese grille, or Ramma. The edges in this are slightly rounded and the surface ornamented with a line. The original was painted in several colors, but so softened and silvered by time that the effect was exquisite. The Japanese use pierced carving a great deal in Rammas, screens and lanterns.



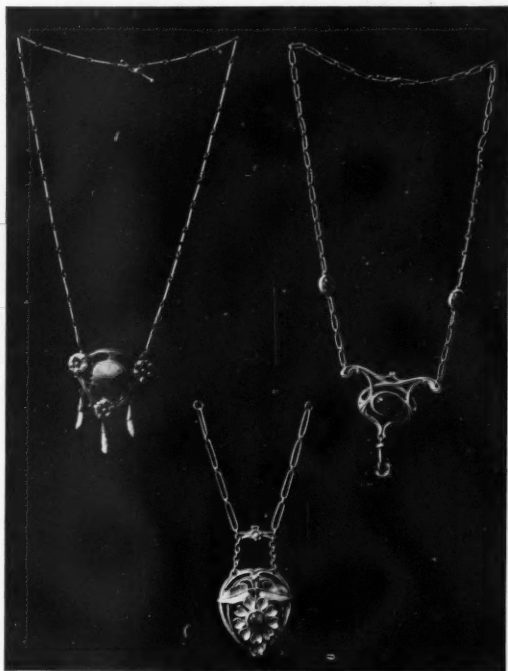
BREAD-BOARD

A design like the lily fret work which might be used also as a solid panel, or any intended to go flat against glass, looks best when beveled on the edges.

Clear (that is without knots), close grained, white pine is best for pierced work, as a rule, as it cuts easily and smoothly, and though soft it is not used in positions where it is likely to be injured. It takes any kind of paint or stain readily, and, of course, should be finished like the surrounding woodwork.



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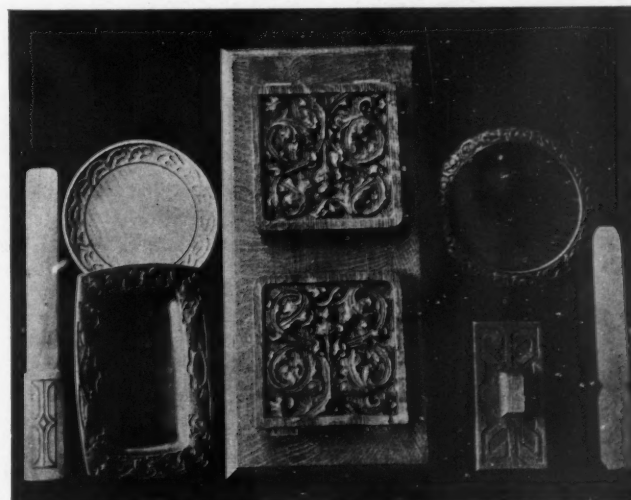
EXHIBITION.

THE work of the students at Pratt Institute, Brooklyn, N. Y., was exhibited in the various departments, June 1st, 2d and 3d. In the Art Department, the work generally showed improvement, which is always encouraging. Among the most interesting exhibits was the work from the advanced class in illustration, and from the various classes in design. The work from the portrait

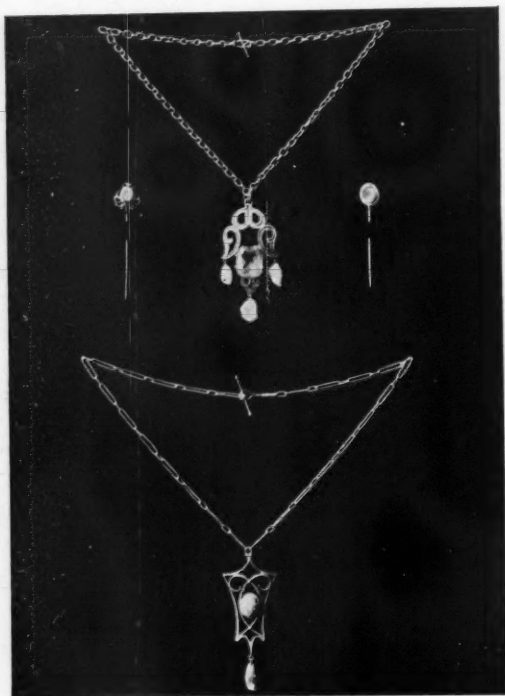
and water color classes showed strength and harmony of color. In the Applied Arts there were some very attractive specimens of tooled, cut and modeled leather and carved wood. But the most interesting exhibit of all was conceded to be that of the Jewelry Class, the work was so well done, the designs were unique and carried out with great care. A few illustrations will give some idea of the work done in this department.



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ANSWERS TO CORRESPONDENTS.

Mrs. C. G. H.—We answered your questions some time ago, the answer must have been lost before reaching the printing office. Banding wheels are still used for putting on both color and gold, but need quite a little practice and skill to use successfully. Almost any make is good. We will give an article on painting red roses in one of the next numbers of *KERAMIC STUDIO*.

E. W. S.—A professional artist is one who makes art a profession, that is, who makes art a means of livelihood in any way, either by selling or teaching. It is understood that a person does not become a professional until his or her art has reached a point where it *does* supply a livelihood—making *pin money* by selling one's work does not make one a professional. It is not usually supposed that a professional is still a student under another professional, unless the latter is a great or noted artist.

Mrs. F. E. S.—You will find an article on painting red roses in a coming number of *KERAMIC STUDIO*. Ruby purple needs to be ground or rubbed carefully with the medium on ground glass, it will then go on smoothly if there is sufficient oil— $\frac{1}{4}$ extra flux is sometimes added but not usually. If powder color, a powder flux is used, if tube color, tube flux for gold colors.

Miss H. E. B.—Your designs were received but were unfortunately lost in moving—if you will send again we will answer directly.

Mrs. E. S.—For blackberries, the blue is washed thinly over the high lights, the shadows painted in purple, then a touch of black added in the darkest dark. The painting is dusted before each fire. The one color is dusted over the entire painting or parts of painting as directed—high lights are not taken out after it nor the painting retouched in any way. Usually only one or two colors are used in dusting. In a cluster of berries the dusting is usually done with one color over the berries which would naturally be in shade or background, high lights and all.

Many studies for jewel work have been given in back numbers of *KERAMIC STUDIO*. We know of no other designs of this character. There is not much of this work done just at present, but it may be revived later.



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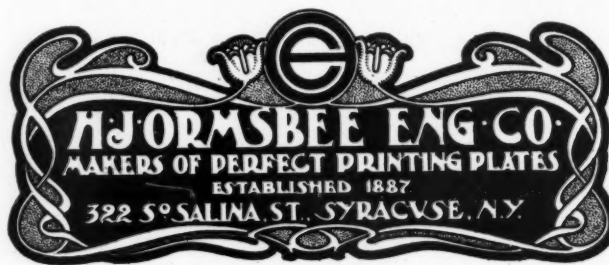
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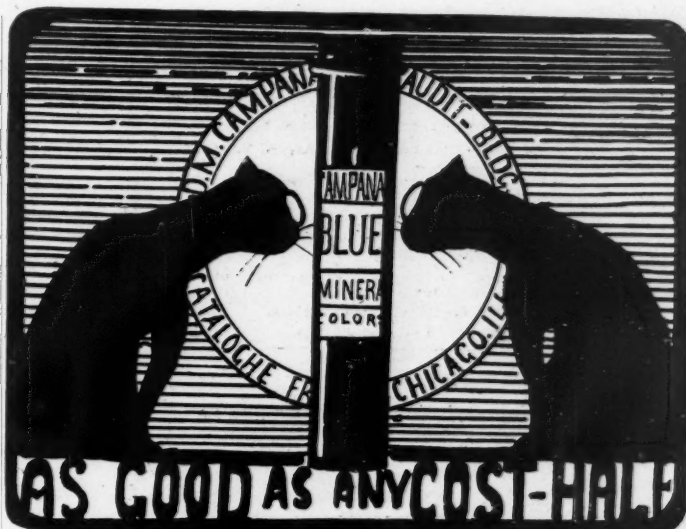
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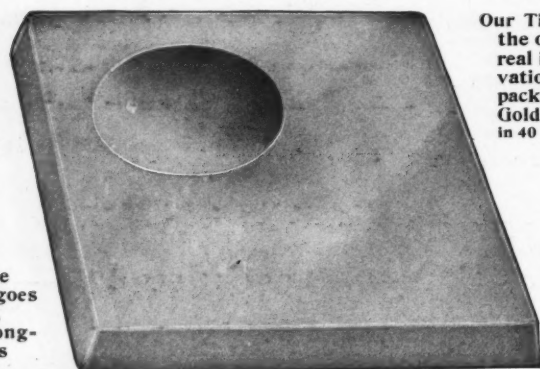
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THE CRAFTSMAN

THE CRAFTSMAN—AUGUST NUMBER AN OUTLINE OF THE CONTENTS

The Mid-summer number of THE CRAFTSMAN brings to its readers a wealth of good reading and good art, which will alike interest and satisfy the home reader, and brighten the leisure hours of the vacation-folk. The sincerity of purpose, the variety and practical value of its text and illustrations continue to lend impulse and dignity to The Craftsman Movement in its many and vital relations to modern art and modern homes.

A DAY WITH JOHN BURROUGHS AT RIVERBY AND SLABSIDES puts the reader in friendly touch with the veteran author and naturalist as he is at home, and also covers much of his thought and achievement, expressed vividly and colloquially in his own words, during a recent personal interview accorded The Craftsman. A fine portrait drawing and other photographs of Mr. Burroughs and his unique surroundings add fresh interest.

MUNICIPAL ART IN AMERICAN CITIES opens with an article by Charles Keeler, of San Francisco, a writer who is thoroughly in sympathy with the efforts for civic improvement along all lines, San Francisco being chosen both as the metropolis of the Pacific Coast and the city where there is a growing tendency towards better things.

THE NEW ART: Mr. Charles M. Shean, of New York, an artist and authority on mural painting, contributes a scholarly review of the New Art and its tendencies as essentially a personal and creative art.

BIRD STUDIES AND PICTURES FROM LIFE WITH THE CAMERA gives a free and familiar sketch of William Lovell Finley and Herman T. Bohlman, the young naturalists and their photographic studies of bird-life, with many charming reproductions.

ABORIGINAL AMERICAN HOMES, the second of the series, deals with the mud, brush and willow dwellings of the Indian tribes in Arizona and New Mexico, and is interestingly illustrated.

TWO WOMEN COLLABORATORS IN SCULPTURE, describes Anna Vaughn Hyatt and Abastenia St. Leger Eberle, two young sculptors who are doing admirable work in groups of men and animals. The article is by Bertha H. Smith, and is fully illustrated.

THE ARCHITECTURAL DISCUSSION is continued by William Walton, briefly reviewing the several phases of the modern problem, begun in the May number of THE CRAFTSMAN. H. Hanley Parker, of Philadelphia, also writes on Character in Architecture.

THE WHITE MEMORIAL, treats of the notable monument reared by public subscription in Syracuse to the memory of Hamilton Salisbury White. It is the work of Miss Gail Sherman, a pupil of Augustus St. Gaudens.

DR. CHARLES ALEXANDER EASTMAN contributes an illustrated monograph on INDIAN HANDICRAFT.

HOME TRAINING IN CABINET WORK, the sixth in the series, continues these illustrated practical talks with four new designs and working drawings.

FROGGY'S LONG SWIM, by Hannah Warner, is a cautionary signal in verse, for venturesome boys.

CRAFTSMAN HOUSE, SERIES OF 1905, NUMBER VIII, is one of the most satisfying, well-planned dwellings, as commodious as a much larger house, while retaining the homelike features of a cottage.

The Editorial **ALS IK KAN** department presents an analysis of Art True and False; discusses the problem of City Children in Summer; and to a critical correspondent defines the purpose and scope of The Craftsman Magazine.

CHILDREN'S ROOMS, illustrated and interestingly treated in **OUR HOME DEPARTMENT**, is a practical contribution to the subject. Attractive examples of Needlework are also given together with the always bright and helpful suggestions to correspondents.

THE CRAFTSMAN FOR SEPTEMBER

As a foretaste of THE CRAFTSMAN for September the following outline presents some of the leading features:

ANDREW D. WHITE: The Man and his Public Work, with a remarkably characteristic portrait.

ARNOLD BOECKLIN: As a creative artist and leader among the modern German painters. By Amelia von Ende. With Portrait and Illustrations.

CIVIC ART IN PORTLAND, OREGON. Municipal Art Series, by Thomas Richardson. With Illustrations.

THE EVOLUTION OF LEISURE FOR THE MANY: A thoughtful and scholarly analysis. By A. M. Simon.

CONCRETE IN ITS MODERN FORM AND USES: By Charles de Kay. With illustrations of recent structures.

THE HILDESHEIM SILVER TREASURE: By Charles A. Brasser. Illustrated.

JAPANESE CARPENTRY AND ITS EVOLUTION: By Captain L. L. Janes. Illustrated.

HEALTH AND RECREATION FOR CITY CHILDREN: By Bertha H. Smith. Illustrated.

A BELGIAN SMITHY: By Albert Heminway Michelson

THE ARCHITECTURAL PROBLEM will be reviewed by Frederick Symetz Lamb who opened the discussion in May with his article on "The Modern Use of the Gothic."

ABORIGINAL HOMES: PREHISTORIC AND PUEBLO DWELLINGS. By George Wharton James.

CRAFTSMAN HOUSE, SERIES OF 1905, NUMBER IX.

OUR HOME DEPARTMENT: Will illustrate and describe a modern Kitchen, and other home topics.

THE CRAFTSMAN

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